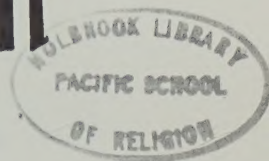


The Hymn

January 1974



Eternal Spirit of the Living Christ

Eternal Spirit of the living Christ,
I know not how to ask or what to say;
I only know my need, as deep as life,
And only you can teach me how to pray.

Come, pray in me the prayer I need this day;
Help me to see your purpose and your will—
Where I have failed, what I have done amiss;
Held in forgiving love, let me be still.

Come with the strength I lack, the vision clear
Of neighbor's need, of all humanity;
Fulfillment of my life in love outpoured:
My life in you, O Christ; your love in me.

Suggested tune: "*Ellers*"

—FRANK VON CHRISTIERSON
Roseville, California

Hymnic Anniversaries in 1974

- 1524—Johann Walther's *Geistliche Gesangbuchlein*,
Wittenberg, published
1649—Samuel Rodigast born
1674—Isaac Watts born
1699—Wilkins' *Psalmody*, published
1774—*Kaloliches Gesangbuch*, Vienna, published
1774—William Horsley born
1774—Robert Robinson born
1799—George W. Doane born
1799—Alexander R. Reinagle born
1799—Pillsbury's *United States Harmony*, published
1799—Hugh Stowell born
1799—Alex Lwoff born
1799—Charles H. Purday born
1799—Robert Grant born
1824—Henry S. Cutler born
1824—Walter C. Smith born
1824—Francis F. Palgrave born
1824—Phoebe Cary born
1824—Lewis Hensley born
1824—William Amps born
1824—Robert S. Ambrose born
1824—William Bright born
1849—R. Kelso Carter born
1849—F. A. Rollo Russell born
1874—David Evans born
1874—Maud M. Cuninggim born
1879—Gustav Holst born
1874—Calvin W. Laufer born
1874—Gilbert K. Chesterton born

The Hymn

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WILLIAM WATKINS REID

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HOW GREAT YOU ARE!

SWEDISH FOLK MELODY

Arr. BYRON EDWARD UNDERWOOD, 1971

Har. FRANK WELLS RAMSEYER, 1971

Moderately slow

CARL BOBERG, 1886

Pub. in Sanningsvitnet, 1891

Cento fr. BYRON EDWARD UNDERWOOD, 1971; rev. 1972

1

I O migh - ty God! When I all won - der - strick - en Sur - vey the U - ni -

verse your Word or - dain'd; How by your wis - dom's gui - dance life's threads

quick - en, And at your board all Na - ture is sus - tain'd, To sing your praise

Refrain

my soul is then out - pour'd; How great you are, O migh - ty Lord!

To sing your praise my soul is then out - pour'd; How great you are,

O migh - ty Lord!

"How Great Thou Art"

BYRON EDWARD UNDERWOOD, PH.D.

(Continued from October 1973 Issue)

IN 1894 this folk melody with Boberg's 9-stanza Swedish text appeared as No 12 "O store Gud" on p. 20 and 21 of *Sionsharpan*. *Andliga sånger till Guds församlings tjänst*, utgifna af Missions-Vänens Tryckförening [The Harp of Zion. Spiritual songs for the worship of God's assembly, published by the Mission Friend's Publishing Association]; Chicago, Illinois, copyrighted originally in 1890.

Here the melody was arranged in 4-part harmony, but in the key of B flat major. The $\frac{3}{4}$ time of Edgren's arrangement was retained. The *Companion* erroneously states on p. 323 that the time was $\frac{4}{4}$; but that alteration came with the Naga choir arrangement discussed above.

For the sake of easier comparison of the later different forms of this melody (all in B flat major) with the form in which it first appeared in *Sanningswittnet* (in C major), I shall write as though the *Sanningswittnet* form had also been written in B flat major.

Whereas in *Sanningswittnet* (1891) the tune began F D D I F F D D F G I E G, it began in *Sionsharpan* (1894) B B B I D F F F G G I E G, and all but one of the 16th notes were altered to 8th notes.

Sionsharpan also altered the *Refrain* by writing the first measure as D F B instead of F F B, and C E G F instead of C F F E in the fourth measure. It also reduced the number of 16th notes.

However, by substituting F B A B I C E A A I B in the last three measures of the *Refrain* instead of *Sanningswittnet's* rather dull ending F B A A I C F F F I B, a considerable improvement was achieved.

The religious body that published *Sionsharpan* had existed in Sweden as a home missionary society within the established Lutheran Church of Sweden; but when transplanted to the United States it eventually became an independent body that was known successively as the Missions-Kyrka [Mission Church], the Evangelical Mission Covenant Church, and more recently as the Evangelical Covenant Church of America.

As English gradually displaced the Swedish of the older members, several hymnals in English were published, including *Mission Hymns* (1921) and *The Covenant Hymnal* (1931). The present *Hymnal of the Evangelical Covenant Church of America* was published in 1950. A revised edition was scheduled by the Covenant Press for the spring of 1973.

In the *Covenant Hymnal* (1931) the melody and its arrangement are identical with those of *Sionsharpan*, but a felicitous translation of Boberg's stanzas 1, 2, 7, 8, and 9 by Professor E. Gustav Johnson was substituted for the original Swedish text.

Johnson had translated all nine stanzas in 1925 and had published them in *The Children's Friend* [Barnens Vän]. This periodical was published (1923-1929) partly in English and partly in Swedish in connection with the Children's Home in Cromwell, Connecticut.

The alterations in the body of the melody found in the *Covenant Hymnal* (1931) were reproduced in the *Hymnal* of 1950 save that the first three notes of the melody (and of their repetition) became F F F instead of B B B.

In the first half of the *Refrain* the *Covenant Hymnal* of 1950 went back to the form in *Sanningswittnet*, but in the second half the last three measures are the improved form found in *Sionsharpan* and the 1931 *Hymnal*.

Through the courtesy of J. Irving Erickson, Director of the Melander Library of the North Park College and Theological Seminary, I received a xerox copy of a most informative article by Philip E. Liliengren on the career of Professor E. Gustav Johnson, who was born in Sweden in 1893.

It appeared in the *North Park College News* for 3 June 1959. From it we learn that from 1931 to 1959 he served on the English and Language faculties of North Park College and Theological Seminary in Chicago, being Chairman of the Division of Language, Literature and Fine Arts from 1941 to 1954.

With his competent knowledge of both English and Swedish he developed a creative technique in translating Swedish hymns and folksongs. The *Hymnal* of the Evangelical Covenant Church of 1950 contains 23 of his translations, including his cento from "O store Gud."

He was also authorized by Carl Sandburg (1878-1967) to make a Swedish translation of Sandburg's "Prayers of Steel." In 1933 he was one of the editors of the 3-volume *The Swedish Element in America*, published in connection with the Century of Progress Exposition in Chicago.

In 1951 Professor Johnson's contribution to Swedish-American cultural life was recognized by King Gustav VI Adolf (1882-1973) of Sweden, who created him a knight of the Order of Vasa.

Returning to the Naga arrangement of the melody, it was here that the time was altered from $3/4$ to $4/4$, possibly with the intention of slowing up the singing to stress the majesty of the Creator of the universe that the text proclaims.

The notes in the body of the melody are identical with those in the *Covenant Hymnal* of 1950 save that the 4th measure runs F D F F E E instead of F F F F E E.

In the first half of the *Refrain* the notes in the first two measures are the same as in the *Covenant Hymnal* of 1950. But measures 3 & 4 run F F B B A I C C E G F, thus having the same alteration in measure 4 as in *Sionsharpan*.

In the second half of the *Refrain* the notes of measures 5, 6, & 7 are identical with those in the *Covenant Hymnal* of 1950; but in measure 8 they run C C D E A, which is a further improvement on the improvement of *Sionsharpan* (C E A A) on the original ending, which latter improvement was taken over by the *Covenant Hymnal* of 1950.

Many folk melodies have been found to improve in form as they continue to be sung, and this is one of them.

Note that it was an error in the Companion to state that "O store Gud" had been "arr. by Manna Music, Inc." on p. 323. Manna Music simply owns the copyright of the original Naga arrangement brought to the United States by Dr. Orr.

Unfortunately two moving and radiantly beautiful stanzas of Carl Boberg's 9-stanza hymn, namely stanzas 3 and 4, have not been published for public use up to now.

As the tendency in modern hymn writing is toward briefer texts, neither the Johnson translation (five stanzas) nor the Hine text (four stanzas plus two optional stanzas) could very well be expanded by two additional stanzas, especially since there is also a *Refrain*.

I have therefore taken the opportunity to make these two stanzas available to the public by translating them and prefixing to them my own translations of stanzas 1 and 2, thus covering the first four stanzas of Boberg's hymn. (Made in 1971 and revised in 1972.)

The following text is not intended to supplant the texts of Johnson and Hine, but rather is offered to provide a wider choice of texts stemming from Boberg's hymn that can be sung to this inspiring Swedish folk melody.

- 1 O mighty God! When I all wonder-stricken
 Survey the Universe your Word ordain'd:
 How by your wisdom's guidance life's threads quicken,
 And at your board all Nature is sustain'd,

Refrain

*To sing your praise my soul is then outpour'd:
 How great you are, O mighty Lord!
 To sing your praise my soul is then outpour'd:
 How great you are, O mighty Lord!*

- 2 When heav'n's supernal wonders I am scanning
Where golden space-ships ply the azure main,
Where sun and moon time's moments fleet are spanning
And alternate like constant clockworks twain, *Refrain*
- 3 When rolls the thunder, midst the storm-clouds flying,
I glimpse the lightning flash from out the skies,
And when the rainfall's cool, fresh breeze is sighing
The rainbow's welcome splendor glads my eyes, *Refrain*
- 4 When zephyrs o'er the meadows sough, and flowers
With fragrance scent the well-spring's strand around;
When thrushes lilt within their green-clad bowers
From out the fir-grove's silent, dusky bound, *Refrain*

The appended arrangement (1971) of the melody of "O store Gud" was made by me by going back in part to the form originally found in *Sanningswittnet*, but transposed into the key of B flat major and set in 4/4 time, thus following the Naga alteration. In the third measure of the *Refrain* I follow the Naga alteration of F B A A to F F B B A, but keep *Sanningswittnet's* form of the fourth measure as more fitting to follow the said third measure.

In the second half of the *Refrain* I follow the Naga form of the concluding measures as far superior to what we find in the *Sanning-swittnet* variant, and even more attractive than the improvement of *Sionsharpan*.

The choral harmonization was made in 1971 by Professor Frank Wells Ramseyer, Jr. (1905-), long a member of the Department of Music of Wheaton College, Norton, Massachusetts, who with his associate, Professor Carl Arshag Garabedian (1894-1963), for many years prepared, conducted, and broadcasted at Christmastide renditions by the Wheaton College Choir of both familiar and lesser known Christmas carols.

Coming Annual Meetings

The 1974 annual meeting of the Hymn Society of America will be held in New York City on Saturday, May 18 (for business, dinner, and program), at the 5th Avenue Presbyterian Church, 7 West 55 St., New York City: 10 a.m. to 4 p.m.

The 1975 annual meeting will be held at Wittenberg University, Ohio, around Cantata Sunday in May.

The 1976 annual meeting will be held in Philadelphia observing the 200th anniversary of the Declaration of Independence.

Catherine Winkworth and the Choral Book of England

J. VINCENT HIGGINSON

THE *Chorale Book for England*, 1863, marks a high point in the increased interest in German hymnody in the mid-nineteenth century. The collection of German hymns, translated by Catherine Winkworth, and chorale tunes duplicate a similar concern that resulted in the publication of the *Hymnal Noted*, with the chant tunes and the translation of the Latin hymns by J. M. Neale, 1852-1854. Their high ideals and limitation to one area of hymnody made them popular for a time, but later they served only as a rich treasury for hymnal editors. One was the outgrowth of the Oxford Movement and the other resulted from the renewed interest in England of the work of J. S. Bach and the chorales.

The texts for the *Chorale Book of England*, 1863 were chosen from Catherine Winkworth's *Lyra Germanica*, 1855, a second series of 1858, and a few from additional sources. The fact that the harmonizations were by two prominent musicians of the day, William Sterndale Bennett and Otto Goldsmith, was an added attraction. Yet, this valued contribution might never have become a reality were it not for the encouragement of Catherine's older sister Susanna, and Baron Christian Carl Bunsen, the noted German scholar and diplomat.

Catherine Winkworth, born in London, 1827, was the youngest girl in a family of six children. Enlightening details of her life and that of her older sister, Susanna, are revealed in the "Memories of Two Sisters, Susanna and Catherine Winkworth," (1908), begun by Susanna and later completed and edited by a niece, Margaret J. Shaen. After the death of their mother in 1847, Susanna became the dominating, yet encouraging influence in Catherine's life and literary efforts. Susanna was one of the strong-minded persons of the nineteenth century who believed that women should earn their own living and were entitled to a place in the literary life of the times. Their early years were lived in trying times when fortunes were lost by many of their friends. This further impressed Susanna with the necessity of the sisters preparing themselves to earn their own living. Financial independence for them was all the more essential since neither she nor Catherine were to marry. In later years their efforts were rewarded, and like George Eliot,

The author is a well-known hymnic scholar and musician, and is currently president of the Hymn Society of America.

their close friends the Bronte sisters, and Elizabeth Gaskell, they were to gain recognition.

When Catherine was two years old the family moved to Manchester, and her father, a silk merchant and artist of considerable talent, placed her and the other children under the tutelage of Rev. William Gaskell, Elizabeth Gaskell's husband. They received instruction in German, chemistry, music and Greek to which Catherine added astronomy and philosophy. Periods of study were broken by excursions and parties as well as journeys in the English countryside and abroad.

Christian Carl Bunsen

Christian Carl Bunsen (1791-1860) was largely responsible for Catherine's interest in German hymnody. In his university years his teacher Barthold Georg Niebuhr, made a lasting impression on Bunsen. On Niebuhr's request he became the tutor to William Backhouse Astor. Bunsen and Astor traveled extensively, but because of Bunsen's interest in art he refused many requests that he return to America with Astor. To his interest in art he added studies in religion and liturgy, and when Niebuhr was appointed to the Prussian legation in Rome, Bunsen followed him and became a member of the legation in 1823.

As early as 1817 Bunsen envisioned a liturgy for universal use based on that of the English Church. Bunsen also considered adding hymns to the Morning and Evening Services.

In 1821, while still in Rome, Bunsen gave considerable thought to hymns for his planned liturgy. He tells us that he "sought out the finest hymns because most of the modern ones (since the time of Gelert), although pious and devout, are commonplace in sentiment and expression and unworthy of general use." In 1827 through a contact with Herr von Meusebach, a recognized hymnologist, who suggested a number of better hymns and gave him several books for study, his interest was further intensified. Of the 2500 hymns Bunsen examined he chose only 150. He also intended using psalmody in his scheme, but like many others of the period realized there were musical problems. Even in this early stage he felt that each text should have its proper tune so that the music and text might recall each other. Bunsen adds a further interesting note to his studies for he says, "I am fortunate enough in having the assistance of a young Swabian (Kocker of Stuttgart), whose object in Rome is to study ancient music." (Kocker was deeply inspired by the study of Palestrina's music). By 1830 Bunsen's collection had reached a point where he could offer it for publication. In a letter to Niebuhr he mentions that the collection was to be published by Perths and adds, "You are not aware that you excited my enthusiasm for hymns in Germany and Rome."

In 1833 Bunsen's *Versuch eines allgemeinen evangelischen Gesang- und Gebetbuch* reached publication, and contained 934 hymns and 350 prayers. In publishing these hymns his ideal was similar to that of Lord Selbourne in his *Songs of Praise* published years later. Both sought the originals to correct alterations, for as Bunsen observed, "Each government, sect, or school of opinion, thought themselves justified in remodelling the older National Hymnody according to their own ideas, till at length little remained of their pristine rugged glory." In Rome, Bunsen met and married the youngest daughter of a prominent English family, Selina Waddington, a factor that eventually led to his meeting with the Winkworth sisters.

In 1836 the Prussian government's relations with the Holy See were strained. Bunsen was partially responsible and in the thick of the controversy it was thought best that he take his long contemplated vacation. After two years in Berne he was sent to England (1840) on a special mission. The question of a Bishopric in Jerusalem was currently considered in England and Prussia sought to have England join in the project. Although the negotiations failed, Bunsen was named the Prussian minister through which he met many of the prominent English families. Among these were the Gaskells and it was through them that he first met Susanna and Catherine Winkworth.

Susanna and Bunsen

Catherine's father remarried in 1845, and while this did not disturb her life it was proposed that Susanna and Catherine under the guidance of an aunt take a trip to Germany for study and pleasure. This broadened her knowledge of German and while participating in the festivities and concerts of the season, Catherine spent many hours studying music and would have gladly made it a life study. Not so Susanna, the practical one. Here they met Bunsen again, and Susanna, in hope of putting her knowledge of German to profitable use proposed to Bunsen that she translate the life of his deceased friend Barthold Niebuhr. Bunsen heartily agreed and Catherine assisted her. Success widened Susanna's vision and she added a translation of the *Theologica Germanica*, again with Catherine's assistance. When Susanna contemplated translating Tauler's sermons, Bunsen suggested that she arrange them by Sundays from Advent to Pentecost. Catherine meanwhile, while considering a book to translate by herself, tried her skill in translating some of her favorite German hymns. While she was not too well pleased with the results, she still wanted to go on. This was a turning point, for Susanna suggested that she translate some appropriate German hymns to accompany Tauler's sermons.

Translating these hymns with the thought of publication was a greater responsibility, but with practice, Catherine overcame some of

her timidity. William Gaskell had made the translating of German poetry a part of their early training and these first efforts were now to bear fruit. Bunsen learned of Catherine's new interest and asked to see some of the translations. Susanna sent him some specimens and he encouraged Catherine to continue. Since she selected the hymns from Bunsen's collection they also fitted Bunsen's plan as hymns for his universal liturgy.

The *Lyra Germanica*

In 1855 Catherine began her task in earnest. She wrote Susanna who was still abroad that she was progressing at the rate of about one a day in spite of the trying difficulties due to language idioms. Later in her *Christian Singers of Germany*, 1869, she summarizes some of these in her lengthy Preface. Here she says her translations "suffer under the disadvantages of being all translations from one hand, which inevitably robs them somewhat of that variety and diction which marks the original, the date of composition or the individuality of the author. Still, as far as possible, their characteristic differences have been carefully imitated, and the general style and metre of the poem maintained."

Her *Lyra Germanica*, first series, appeared in 1855 and was rightfully dedicated to Bunsen. There were a number of letters of appreciation and a dear friend, the Rev. James Martineau wrote, "Many delightful hours have I spent with the originals of these hymns and it is easy to see at once that your translation introduces them to the English reader with the least possible drawback from passing out of their own language." Yet there were criticisms. Martineau in a review says that in spite of their vitality he felt "They have not quite the fire of John Wesley's versions of Moravian hymns, or that wonderful fusion and reproduction of thought which may be found in Coleridge." The severest criticisms came from her old teacher, William Gaskell, but they were constructive and she took the opportunity of a second edition to make revisions. She even substituted a translation of Gaskell for her own. Catherine Winkworth was not the only one engaged in such translation. The translation of Frances E. Cox appeared in 1841, those of Jane and Sarah Bortwick in 1854, and Richard Massie's in 1854. Catherine pays tribute to them in her *Christian Singers of Germany*. Massie, incidentally, was a critic of Catherine's translations for he chided her for being too conservative.

Hymnal editors were quick to sense the value of Catherine's translations and sought permission for their use. The publishers, Longman Green, Co. believing that "permissions" would curtail the sale of the *Lyra Germanica*, were not inclined to grant them. However, a compromise was reached when it was shown that "permissions" would draw attention to the *Lyra*, and a standard fee of five shillings was

agreed upon. William Mercer's hymnal was unfortunately too far advanced in the course of publication to include any, but a later edition contained several.

When a third printing of the *Lyra Germanica* was planned, Catherine thought of adding a second series of translations. Others suggested an illustrated edition, and Ruskin's advice was sought. Bunsen in his enthusiasm further suggested that proper tunes be added. In time all of these ideas were fulfilled. An illustrated edition appeared in England and America; a second series of translations appeared in 1858 but a musical edition was to prove a considerable problem.

The Chorale Book for England

Catherine delayed a musical edition and it was not until 1860 that on the advice of a friend that she sought help in selecting an editor from Charles Halle, prominent in the musical life of Manchester. He suggested William Sterndale Bennet as first choice, and added the names of Goss, Elvey, Leslie and Wesley as alternates. Bennett was approached in January 1860, delayed a reply, but promised to begin the accompaniments the following year. Bunsen was not destined to see the fulfilment of the project which he had encouraged, for he died in 1860.

As a result of his many commitments, Bennett could not give much time to the preparation of the collection. However, a situation arose that was feared to be an obstacle in its success. Jenny Lind and her husband, Otto Goldsmith, made one of their several trips to England in 1858 and through Jenny Lind's friendship with the Gaskells, Catherine met Otto Goldsmith. Later Catherine learned that Goldsmith was independently preparing a collection of chorale tunes. Fortunately an amicable arrangement was made between Bennett and Goldsmith by which they shared the work and hastened the preparation. *The Chorale Book for England* was published in 1863 and became a leading factor in establishing a place for German hymnody in future English hymnals. Both Percy Dearmer and Erik Routley have highly praised Catherine's work. One might mention various hymnals that contain her translations, but an outstanding example is *The Hymnal for School and Colleges*, 1956, edited by E. Harold Greer which contains twenty of Catherine's translations, and more so the *Service Book and Hymnal* (Lutheran), 1958, with twenty-eight.

Hymnody was not Catherine Winkworth's sole interest. In 1850 when the family moved to Alderley Edge, near Manchester, she increased her interest in social work and the education of the poor. The depression resulting from the Free Trade Act of 1858, wrecked the silk trade. Her own family was effected, for it ruined her father's business and in time his health. The family moved to Clifton in 1861

where the father died in 1869. In spite of obstacles and discouragements Catherine published her *Christian Singers of Germany* in 1869, likely to help her financial situation. Because of ill health, Catherine left for Switzerland in 1877 to be with her brother who was recuperating there. In July of 1878 she suffered a heart attack and was buried in Montier, Savoy.

Susanna's translations were of transient value but Catherine's touched an area of hymnody that is timeless. The independence sought by Susanna for herself and her sister was achieved, and their ambitions realized. As a result Catherine takes a deserved place among the prominent literary women of the 19th century.

J. S. Bach's Bible

L. DAVID MILLER

MUSICOLOGISTS and theologians have attempted for years to locate copies of the personal library of Johann Sebastioan Bach. Philipp Spitta listed an official catalog of Bach's estate in his volume "Johann Sebastian Bach" and he commented "Where is the Bible, without which we cannot imagine Bach at all, and which was not lacking even in Rembrandt's sorry catalog"? No books from Bach's library could be found.

In recent years, a dramatic discovery of three volumes belonging to J. S. Bach himself was made in a farm house in Michigan. The German books were Luther's translation of "Die Heilige Bibel" along with a Commentary by Abraham Calov, one of the most important Lutheran theologians of his time. The books were printed in the years 1681-1682 at Wittenberg University in Germany. Bach obtained the volumes in 1733 at the age of 48 and wrote his name in a beautiful monogram of the letters JSB. The signature has been duly authenticated by German musicologists. Bach obviously studied the entire Bible and Commentary and wrote his own reactions in the margins of the books. His comments regarding certain passages of scripture reveal the depth of his faith and his philosophy concerning his office as a church musician.

The Calov Bible Volumes reappeared in 1847 in a bookstore in

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please turn to page 27

Hudson Valley Dutch Psalmody

ALICE P. KENNEY

THE MUSIC of the Dutch in early America has been as neglected as the rest of their culture, which was by no means extinguished by the English conquest of New Netherland in 1664. Descendants of the Dutch settlers lived in in the Hudson Valley, speaking the Dutch language until after the American Revolution and maintaining many Dutch customs well into the nineteenth century. Only one or two folk songs in their Low Dutch dialect survived to be collected by twentieth-century students of that language; it is clear that psalmody comprised the major part of the musical tradition established by colonists who by and large were common people of the Dutch Reformed faith.¹

The religious uniformity of New Netherland, where only the Dutch Reformed Church was permitted to conduct public worship, though individuals were not persecuted for their private religious opinions, contrasted sharply with the toleration of the Netherlands, which received the Reformation from two different directions. Lutheran and Anabaptist beliefs quickly became popular in the Dutch-speaking northern provinces, now Holland, whose language and culture were closely related to those of the lower Rhine Valley, now in West Germany. On the other hand Walloons, the French-speaking inhabitants of the southern provinces, now Belgium, were attracted to the Calvinist doctrines of the Huguenots of northern France, to whom they were culturally akin and from whom they were separated politically only by historical accidents.

This ethnic and religious heterogeneity, reinforced by the pre-eminent loyalty of Netherlanders in general to their local communities and traditional communal privileges, became still more complex when the King of Spain, who had acquired the Netherlands by inheritance, tried to restore Catholicism and destroy the liberties of the towns by military force. During the first half (1568-1609) of the Eighty Years' War, the Netherlands were repeatedly invaded and the Belgian provinces finally conquered, while the Dutch provinces succeeded in establishing their independence and Amsterdam wrested from Antwerp commercial supremacy in northern Europe. Many Protestant Walloons therefore fled to Holland, where they assumed leading roles in both commerce and colonization and increased the power of the Calvinists until, after serious civic disturbances, Reformed Calvinism as defined

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by the Synod of Dort of 1619 was made the state religion. Thereafter a majority of Dutchmen professed Calvinism, but Lutheranism, radical sects such as the Mennonites and Labadists, and even Catholicism, retained numerous adherents, so that the central government found a policy of toleration necessary.

Although psalmody came to be associated particularly with Calvinist worship, it began as a secular amusement at the French court, where courtiers of Henri II sang to popular airs some Psalms translated by Clement Marot as an act of humanist scholarship. This fashion, like many others, spread to the Netherlands, where, as often happened, it was taken more seriously—or at least more literally—than in France. The avowed purpose of *Souterliedekens* (Little Psalter Songs), a Dutch translation set to popular Netherlandish folk melodies, was to provide young people who liked to sing with a choice of wholesome songs. In 1540, when it was published, there was no necessary connection between Psalms and Protestantism, and this collection immediately became generally popular. Its verses entered into folk tradition, and its tunes, which comprised the first published collection of folk music in the Netherlands, came to be more closely associated with Psalms than with their original secular lyrics, as did a number of German folk tunes adopted for Lutheran hymns in the same period. Nevertheless, enough secular associations persisted to give even the non-Calvinist sects among which *Souterliedekens* was most popular grave reservations about using these Psalms in worship.²

The Calvinists were opposed to any such practice on principle from the beginning, when Calvin commissioned Marot and Theodore Beza to prepare the text of the Genevan Psalter and Louis Bourgeois to provide suitable tunes reserved for sacred use. These Psalms soon became a symbol of their faith to Walloon as to French Calvinists, being sung triumphantly by martyrs at the stake and defiantly, as an act of civil disobedience, by their supporters in the streets. Therefore, when the Catholic authorities of Antwerp condemned Christophe Plantin's 1564 edition of the Genevan Psalter after religious violence broke out in the city, they did so not on the basis of anything in the Marot-Beza text, but upon the heretical *associations* of the Bourgeois tunes. Furthermore, the first two translators of the Psalter into Dutch were Walloon refugees, Jan van Utenhove, who began to publish his Psalms in 1551 in Edward VI's London, and Petrus Dathenus, who brought out his version of the entire Genevan Psalter, to the Bourgeois tunes, in 1566. In 1568 this translation was adopted by the Synod of Wesel, over which Dathenus presided, and in spite of the superior literary merit of a translation from the Hebrew published twenty years later by Philip Marnix de St. Aldegonde, a noble and friend of William the Silent, Dathenus' version won the overwhelming support of

clergy and people, and remained the official Dutch Psalter for two centuries. It was substantially revised in 1773, and again later, but the original Dathenus Psalter, like the King James Bible, is still in use in a few congregations in Holland and America.³

Calvin insisted that in services of worship Psalms should be sung by the congregation in unison, without instrumental accompaniment, and Netherlands Calvinists followed his directions, sometimes going so far as to smash church organs along with images, stained glass windows, and other relics of "Romish superstition." Such demonstrations were most violent in the south, where most Protestants were Calvinists; in the north thrifty burghers, often of other Protestant persuasions, regarded their organs, like their carillons, as civic ornaments, insisting that they be protected and even played in concerts that were often held, for the convenience of the audience, *after* church services. Composers in the still-thriving Netherlands polyphonic tradition, which had been in the fourteenth and fifteenth centuries the leading musical style in Europe, set both the *Souterliedekins* and the Bourgeois tunes for sophisticated amateurs performing in homes or informal musical clubs. With the publication in 1564 of Claude Goudimel's largely homophonic harmonizations for the Genevan Psalter, however, French and Dutch psalmody was swept off on the new wave of Renaissance musical style. The last flowering of the polyphonic tradition in psalmody, in the early seventeenth century, was the choral setting of the French text of the entire Genevan Psalter by Jan P. Sweelinck, the leading organist, composer and teacher of Amsterdam in the Golden Age. Soon after, the Synod of Delft of 1638 resolved the vexed question of whether the organ might be used in services by referring it to the decision of individual congregations.⁴

Calvinist Walloon refugees made the first permanent settlements in New Netherland in 1624, and were conspicuous in the colony thereafter, making Psalms as central to their religious experience as they had been in the fiery days of persecution. In 1628, Dutch and French-speaking colonists in infant New Amsterdam joined in singing them, each in their own language, to the common Genevan tunes. This tradition was strengthened by the arrival of Huguenot refugees from the persecutions of Louis XIV. It was one of these, Catarina du Bois of Esopus, captured by Indians in 1663, who reputedly delayed her execution until the arrival of a band of rescuers by singing Psalms as she stood, in the martyrs' tradition, at the stake.

The determination of the New Amsterdam congregation to maintain their tradition of psalmody is demonstrated by their repeated efforts to obtain and retain a competent *voorsanger*, who they expected also, under frontier conditions, to exercise the functions of church clerk, catechist and schoolmaster, and sometimes even sexton.

Evidence of their success comes thirty years *after* the English conquest when Dominic Hendrick Salyns, the New York pastor, reported to the governing body in Holland:

We spoke in our last of thirty catechumens who on the second Easter Monday last, began in the afternoon, to recite without missing all the Psalms, etc. But this excited such a desire and zeal among other pupils, that the number has increased to sixty-five, as may be seen by the list sent over.⁵

The list shows that these children included forty-four boys and twenty-one girls, of whom twenty-one were between seven and nine years old, nineteen ten or eleven, nine between twelve and fourteen, and seventeen of unrecorded age. The Classis of Amsterdam replied that it was astonished and gratified by the feat, and eighteen months later another fifty children repeated it.

But the Dutch Reformed Church, fully aware of its responsibility for preserving the cultural identity of the Dutch colonists under foreign rule, by no means relied entirely on oral traditions. Dutch burghers, especially insisted that their sons and daughters become sufficiently literate to keep accounts and read the Bible. Efforts had been made to import psalters, along with Bibles and catechisms, throughout the Dutch period. In 1689, when Samuel Sewall of Boston visited New York, Psalters with tunes were in use there, for he recorded in his diary:

Went to the Dutch Church in the morn. Sung the 69th Ps., and Pause from the 24th to the end, which Capt. Ludowick taught me the evening before and lent me his Book pointed to every syllable. Sung the 25th Psalm which [I] should have sung in course if I had been at home etc.⁶

The Psalter Sewall used was in all probability very similar to one owned thirty years later by Anna Van Rensselaer Douw (1696-1756), daughter of a branch of the Patroon family and wife of a considerable landowner and Assemblyman from the east bank of the Hudson below Albany. This Psalter, including the metrical Psalms and canticles and the Heidelberg Catechism, was printed in Holland in 1725 and bound together with a New Testament published the preceding year (1724), in a pocket-sized volume printed in Gothic type and covered in leather with silver clasps. In the psalter both words and music were printed *in extenso*, the former note for note under the latter, the tune reprinted for each stanza, and the original Dutch prose text of the Psalm in the margin. The musical conventions were still those now most familiar from the sixteenth century, the single voice of the melody on a five-line staff, on a C clef, with diamond-shaped white notes, no indications of key or tempo, and no division

into measures. A very brief explanation of the system of solfamation was offered at the beginning.

Just about the time that this Psalter was imported, the New York Dutch church acquired an organ, the second in any colonial church, given by Governor William Burnet, who had married a daughter of the congregation. An organist was immediately engaged, and his duties enumerated:

You must play the organ in the *Zangtrant* (song tradition) of our Dutch Reformed Church on Sundays before and after preaching both in the morning and afternoons; also on Wednesdays and at such other times as there shall be preaching; as well as on Mondays when there is catechizing. When the Benediction has been pronounced, you will play a suitable piece as the congregation is leaving the church; and you will do the same at other times after prayers or catechizing. Before the sermon you will play one entire portion of a psalm, but after sermon only one or two stanzas as the minister may direct. On the mornings when the Lord's Supper is administered, the organ shall not be played.⁷

His "blower" and pupil was John Peter Zenger, who five years later petitioned for the organist's salary only a few months before his historic trial for libel. Thereafter the organ apparently fell into disuse, for it was not mentioned again until 1750, when the Consistory agreed that an organist might be employed if the members who wished the organ played would contribute his salary of 30 pounds per annum. It is not clear from the 1727 instructions whether the organ was then used to accompany psalm singing or merely for "voluntaries" as in some Dutch churches, but the introduction of the former in the 1750's may perhaps be inferred from a bitter quarrel in 1753 between organist and *voorsanger*, which resulted in the resignation of the latter and a stern warning to the former to let the matter rest.

There were three important, interrelated controversies in the colonial Dutch Reformed Church, each reflected in an attitude toward psalmody. The earliest, between orthodoxy and Pietism, erupted in New Jersey in the 1730's, primarily as a result of the fervent evangelism of Theodorus Jacobus Frelinghuysen, reinforced by the Great Awakening revivalism of his Presbyterian neighbors. Frelinghuysen, like the Pietist theologians who inspired him, believed that the Psalms should be supplemented by "spiritual songs" expressing personal feelings which he is known to have used in public worship in Europe and probably introduced in his American congregations. Frelinghuysen, like many other Pietist writers, was closely influenced by the German tradition which since the time of Luther had been using hymns expressing the worshippers' emotions.⁸

The second controversy, between congregations who preferred to remain under the direction of the Classis of Amsterdam (Conferentie)

and those who wished to form an American governing body (*Coetus*), raged bitterly in the 1740's and 1750's, as some congregations struggled to preserve the orthodoxy of their doctrine at all costs and others sought flexibility in adapting to American conditions in the interest of retaining their members, particularly young people. It was finally resolved in 1771 by a compromise settlement in which the Reformed Synod of New York and New Jersey organized independently of the *Classis* of Amsterdam, but immediately adopted the familiar Rules of Ecclesiastical Government. These included the following provision on psalmody, clearly a disappointing defeat for the followers of Frelinghuysen:

Only the 150 Psalms of David, the Ten Commandments, the Lord's Prayer, the twelve Articles of the Faith, the hymns of Mary, Zacharias and Simeon shall be sung. The hymn "O God, who our Father art," [O God, die onze Vader bist], is left to the choice of the churches to use or to omit. All other hymns shall be kept out of the churches, and where some have already been introduced, the most proper measures shall be taken to set them aside.⁹

The third controversy, more bitter in New York City than anywhere else during the colonial period, concerned the use of the English language for public worship. The New York City Dutch, like the cosmopolitan burghers of the Netherlands but unlike the conservative boers in the homeland, the Hudson Valley—and South Africa—were probably multilingual almost from the beginning, since eighteen unspecified languages were once heard in New Amsterdam, and certainly became so after the English conquest. As early as the 1720's some of the younger Dutch, who used English for many commercial and civic purposes, and, if they had intermarried with British immigrants, even in their homes, began to call for English preaching, and some converted to Anglicanism to get it. The older, more substantial members insisted that translation of the liturgy would impair its orthodoxy, on the one hand reflecting the Dutch tradition of treating words as literally as if they were material objects, and on the other the fact that English theological language embodied two centuries of Anglican rather than Calvinist usage. This group stubbornly resisted English worship through forty years of mounting opposition, until after the French and Indian War it finally gave in and engaged an English-speaking minister—a Scot trained and resident in the Netherlands—to conduct some services, and simultaneously undertook the translation of the liturgy, catechism and Psalter.¹⁰

A project of translating the Psalter into English verse to fit the Dutch tunes emerged from the congregation in July, 1763, and was in all probability proposed by Evert Byvank, who nine months later was forced to confess himself unable to complete it. In the meantime

the Consistory had committed itself to the point of ordering music type from Holland, probably the first imported into the Thirteen Colonies. Therefore on Byvank's withdrawal it engaged the semi-professional poet and musician, Francis Hopkinson of Philadelphia, to complete the task "according to the genius of the English tongue."¹¹ This he did, for a fee of 145 pounds; and printing of 2,000 copies was begun in December, 1765 and finished two years later, at a cost of £1074:9. This expense was to be recouped by selling the Psalters at 10s. each, except for the copies reserved for distribution to the poor, but fifteen months later two-thirds of the edition remained unsold and the price was reduced to 8s. for bound and 6s. for unbound copies. In November 1774 two dozen copies were sent as a present to the poor of a rural congregation near Poughkeepsie, N. Y., and in February 1775 the Consistory again reduced the price in an attempt to sell the remaining copies (though it is possible that these two entries refer to a tune book of 1774 not otherwise mentioned in the *Ecclesiastical Records*).

The Consistory believed that the Psalter sold less widely than they had hoped because it was priced too high, but other factors certainly operated. The size of the edition indicates that the project was overly ambitious for the needs of the New York congregation, which was bitterly divided over the desirability of having English worship at all, and ahead of its time so far as congregations elsewhere in the Hudson Valley were concerned. Awkwardness also arose from the difficulties of translating a traditional body of verse, itself a not very literary and all obsolete translation, into yet a third language with very different poetic rhythms while preserving a highly varied set of familiar tunes; it is no wonder that Byvank, who left no other evidence of being either a poet or a musician, discovered that he had bitten off more than he could chew. Hopkinson, who in 1763 had published a selection of Psalm tunes for his own Anglican congregation, resolved most of these difficulties by sidestepping or cutting through them. Although he wrote adequate occasional verse he did not know the Dutch language and made no pretense of translating Dathenus, merely adapting the standard Anglican paraphrases of Tate and Brady to the Dutch tunes by adding syllables or lines where the meter required it. He also reduced the number of tunes from 110 to 50, leaving the most familiar Psalms with their traditional melodies and repeating these for the less familiar Psalms; 42 of these tunes were Genevan but eight were selected from other sources, not all of which have been identified.¹²

It is clear that a deliberate effort was made to have this Psalter look as much as possible like familiar Dutch Psalters, such as Anna Douw's. The expensive imported music type produced the same lozenge-shaped white notes arranged on the same C clefs according to

the same sixteenth-century system of solfamation, although engraved music printed in other colonies about the same time—such as the compositions of William Billings—used modern oval notes, G and F clefs and key signatures. Also as in Anna Douw's Psalter, the words of the entire Psalm were printed under their notes, the tune being repeated as many times as necessary, although in the interests of readability Hopkinson allowed a full line for each line of text, no matter how short. In the back of the book, as in Anna's, were the versified Canticles, the Heidelberg Catechism, and the liturgy for ordinary services and special occasions such as baptism and marriage.¹³

Even more significant, however, was a small edition of four-part tune books for this Psalter published by the Consistory in January 1774 but not identified as such in the *Ecclesiastical Records*. Scholars are therefore uncertain whether this collection, which made use once more of the cherished but archaic music type, was also edited by Hopkinson or compiled by some musically-minded members of the congregation. The harmonizations were basically those of Goudimel, as republished in a 1753 Dutch version, with some adjustments to fit the Hopkinson versions of the melodies (which sometimes omitted a note or two or were shortened by a couple of lines to agree with English verse) and some modifications in accordance with particular needs of the congregation. Thus, all four parts began on the same note—the pitch given out by the *voorsanger*—and the metrical variety of the Genevan tunes was reduced to notes of equal value, the latter change being general among the eighteenth-century Dutch because of inconsistencies in rhythm between French and Dutch, and eventually being reformed only on the basis of twentieth-century musical literacy. Nevertheless, the New York tune book retained Goudimel's practice of putting the melody in the tenor, rather than in the soprano as was beginning to be customary, and the modal character of his harmonies, which composers were beginning to reduce to the modern least common denominator of major and minor.¹⁴

Therefore this tune-book reveals all that is now known of how Dutch Psalms were sung in the Hudson Valley, although it seems certain that the musical sophistication of the New York congregation, with its little organ, could not have been duplicated in rural communities. The 1774 harmonizations were explicitly for use in church, rather than, as in sixteenth-century Calvinist tradition, in the home, but it is exceedingly interesting to note that the "Old Church," with Burnet's organ, was retained by the Dutch-speaking portion of the congregation, while the English-speaking "New Church" had none. Therefore the English-speaking members must have been prepared to sing these four-part settings without instrumental support, which suggests either the maintenance of an oral tradition of part singing, or

a fluent level of musical literacy, or both, among these Dutch New Yorkers. So far as is known, there was only one other organ in a Hudson Valley Dutch Church, at Albany where a Connecticut Yankee who heard it in 1782 reported:

In the afternoon went to the High Dutch church in expectation of an English sermon, but was disappointed. Was much entertained with organs, which I now heard for the first time. Think it great addition to the beauty and grandeur of church music.¹⁵

This musical tradition seems to have been completely disrupted in New York City by the Revolutionary War, and still more by seven years of British occupation, during which the "New Church" was used as a military riding school. Furthermore, the movements of armies and service in them forced many rural Hudson Valley Dutchmen to learn English, and immigration from New England made it the dominant language in many formerly-Dutch communities. After the restoration of peace, the Synod of New York and New Jersey again took up the need for an English psalter, and in 1788 instructed an English psalmody committee under Rev. John H. Livingston:

That in the performance of this work, the committee limit themselves to the known Psalm-books of the New York congregation, of Tate & Brady, and of Watts; from which three books a complete Psalm-book shall be drawn, as nearly approaching and agreeable to the original Psalms as possible, consistently with the rules of English poetry.

That inasmuch as there may, in the judgment of the committee, be found in said books some Psalms which are not expressed in accurate agreement with the Confession of Faith in our churches, the committee shall have liberty to supply this lack from some other authors of acknowledged orthodoxy.¹⁶

This version was completed, published and in use in some churches by the synod of October, 1790, at which it was also resolved to permit congregations to use the new Dutch translation as an alternative to Dathenus, as well as approved hymns.

The 1790 Psalter shows some fundamental changes from the 1767 version. The Psalms were all versified in four-line stanzas in English meters—short, common, long and particular. No attempt was made to print music, but it is clear from the meters that most of the Psalms could not have been sung to their Genevan tunes, whose six or eight lines were often ten beats long, but usually varied in length within the stanza. A few exceptions included some of the most famous Psalms; the 23rd was exactly the same as in Hopkinson's, except for two lines, and the 46th and 100th have different texts but meters permitting the use of the familiar tunes. Most, however, including the 1st and the

42nd, which was particularly beloved by the Dutch, could not possibly have been sung to the traditional melodies. Beside the canticles, catechism and services, the 1814 edition (the one available for study) added over one hundred non-Biblical hymns, also in the standard English meters, on various subjects from the catechism or the liturgy.¹⁷

This version was clearly closer to the paraphrases of Isaac Watts than to Tate and Brady, in this respect reflecting the close relationship between the Dutch Reformed and Presbyterian churches which had grown out of their pre-Revolutionary political alliance against the Anglican establishment, and had been cemented by the war. Domine Livingston, whose Scottish-Dutch family had been bilingual leaders in these movements, not only served as chairman of the Committee but composed a few of the Psalms himself. Outright references to Christ, as in Psalm 2, which was made into a hymn of praise to the Trinity, recall both Watts and those Connecticut Congregationalists who just at this time were revising his loyal references to divine monarchy to suit the needs of republican worshippers. Personal emotion, stressed in individual words and in the choice of subjects for development into full stanzas had been conspicuously absent from the cool rationalism of Hopkinson's version; it probably derived both from Watts' sentiment and from the fervent Pietism of those congregations which had helped to initiate the Great Awakening in the Middle Colonies.

The same feeling clearly prompted the inclusion of hymns—perhaps for the first time in a Dutch Reformed song book—and the fact that there was no recorded controversy about it may indicate wide, if not general acceptance of the point of view put forward by Frelinghuysen.

These observations concerning its psalmody suggest some very interesting conclusions about the American Dutch church.

It is clear that the Hudson Valley Dutch, at least in New York City, made deliberate efforts to perpetuate the Dutch tradition of psalmody. Was it some memory of the importance of Psalms to their ancestors—as symbols of resistance to oppression and identity in the face of foreign rule, which prompted Domine Selyns, his consistory and his congregation to make such a point of encouraging their children to memorize the Psalter? It was certainly this generation of children, grown to adulthood who so long resisted English services, and *their* children who, faced with the inevitable, provided for the publication of a Psalter transferring to a new language an old musical tradition at, if not above, the level of that in other colonies at the same time.

Simultaneously this tradition was transformed by American circumstances, particularly the dominance of the English language, the practices of English and Scottish religious bodies, and the stresses

of the Revolution. It seems clear that the intervening Revolution helped shift the balance of power from the wealthy congregations of urban burghers to the more numerous rural churches, and probably within some congregations from undemonstrative adherents of liturgical orthodoxy to enthusiastic devotees of emotional worship.

Nevertheless the continuity of the Dutch tradition is remarkable—for the very archaisms of the 1767 and 1774 Psalters indicate that it *was* continuous, rather than intermittent as in the other colonies. The Pilgrims and the first generation of Puritans had a developed and creative tradition of psalmody, but the depths to which it had sunk by the end of the seventeenth century required a major movement of musical reform in the eighteenth. The Germans who without question had the most sophisticated musical tradition in the colonies did not immigrate in large numbers or form coherent groups until the eighteenth century. The Anglicans, though they made some early efforts to provide their churches with organs, by and large deferred their musical development until the eighteenth century emergence of towns and the beginnings of urban secular musical culture. Therefore the accomplishment of the Dutch, in keeping alive their tradition of psalmody for five generations in spite of foreign conquest and the cessation of immigration from the homeland, stands alone in the colonies and deserves to be recognized for what it is.

FOOTNOTES

1. I am indebted for this information about Hudson Valley Dutch folk songs to Van Cleef Bachman, whose dictionary of the Hudson Valley Low Dutch dialect is eagerly awaited.
2. Henry A. Bruinsma, "The *Souterliedekens* and its relation to psalmody in the Netherlands" (Univ. of Michigan, Ph.D. diss., 1949), Ch. I, IV, VI, VIII.
3. Howard J. Slenk, "The Huguenot Psalter in the Low Countries" (Ohio State Univ., Ph.D. diss., 1965), Ch. II, VI.
Ibid., 64-68; Bruinsma, *Souterliedekens*, Ch. IX.
4. *Ibid.*, 42-50; Slenk, Ch. III-V; Eugene Roah, "Claude Goudimel, French Composer," *The Hymn*, 19:3 (July, 1968), 86-89; T. A. Anderson, "The Metrical Psalmody of Jan Pieterszoon Sweelinck" (Univ. of Iowa, Ph.D. diss., 1968), Ch. I-III; Waldo S. Pratt, *Music of the French Psalter of 1562* (New York, 1939), Ch. IX. Florimond van Duyse, *Het Oude Nederlandsche Lied* (Hilversum, 1965), I, XXXIV-XXXVI; Henry A. Bruinsma, "The Organ Controversy in the Netherlands Reformation to 1640," *Journal of the American Musicological Society*, VII (1954), 205-12.
5. Rev. Hendricus Selyns to the Classis of Amsterdam, Sep. 14, 1698, Edward Tanjore Corwin, ed., *Ecclesiastical Records of the State of New York* (Albany, 1907) 7 vols., 1231; 1230-41, 1294, 1367.
6. *Het Nieuw Testament . . . and De CL Psalmen Des Propheten Davids, met eenige andere Lofsanged: Uyt den Francoyschen in Nederlandschen dichte overgeset door Petrum Dathenum En tot gemack des Sangers op eenen Sleutch gestelt, volgens de correctie van M. Cornelis de Leeuw* (Dordrecht, 1724, 1725). I am indebted for the loan of this volume to Mrs. J. Stewart McNeilly, Chatham, New Jersey.

7. Corwin, 2397-99, 2444-5, 2495-6, 2579, 3146, 3395-7.
8. James Tanis, *Dutch Calvinistic Pietism in the Middle Colonies* (The Hague, 1967), 13-22, 149-50. I am indebted to Dr. Tanis for background information about the Dutch Psalter.
9. C. H. Maxson, *Great Awakening in the Middle Colonies* (1920) Ch. II-VI; Corwin, 4224.
10. Corwin, Vol. VI *passim*, 4071-73.
11. *Ibid.*, 3922; 3872, 3921, 4031, 3931, 4010, 4078, 4110, 4139, 4283.
12. George E. Hastings, *Life and Works of Francis Hopkinson* (Chicago, Ill.) 73-78; Virginia L. Redway "James Parker and the 'Dutch Church'," *Musical Quarterly*, XIV (1938), 484-500.
13. *The Psalms of David . . . , Translated from the Dutch for the use of the Reformed Protestant Dutch Church of the City of New York* (New York, 1767).
14. Carleton S. Smith, "The 1774 Psalm Book of the Reformed Protestant Dutch Church in New York City," *Musical Quarterly* XXXIV (Jan. 1948), 84-96; Marion Vree, "History and Discussion of the Various Settings of the Dutch Psalms" (Univ. of Southern California, M.M. thesis, 1953), 67-73; Arthur P. Schoep, "Harmonic Treatment of the Dutch Psalter of the Eighteenth and Nineteenth Centuries" (Univ. of Rochester, M.M., 1945), 7, 12-25.
15. Simeon Baldwin, *Diary*, Albany, Aug. 18, 1782. Transcript in Documents at Cherry Hill, Albany, New York.
16. Corwin, 4345, 4356. Acts and Proceedings of the General Synod of the Reformed Dutch Church in North America, Vol. 1, p. 182. I am indebted to Dr. Howard Hageman, Domine of the Holland Society of New York, for this quotation, for the loan of the Psalters cited in notes 13 and 17, and for information about the adoption of hymns by the American Dutch Church.
17. John H. Livingston, ed., *Psalms and Hymns . . . of the Reformed Dutch Church in America* (New York, 114).
18. Corwin, 4345, 4356.

"We Praise Thee For This Shining Hour"

We praise thee for this shining hour
 These labors blessed and come to flower,
 Crowning thy goodness through the years,
 Confirming love and conqu'ring fear!

Recall God's heroes gone before,
 They who held open golden doors
 To fuller life, by hands not made,
 Bringing new joy for youth and age!

So lead us on from sun to sun,
 Grant that our future goals be won,
 Forward together, let us sing
 Bright anthems to our heavenly king!

Suggested tune: Duke Street

—DR. ROBERT BRUCE WILLIAMS
 Montclair, N.J. State College

from page 14

Philadelphia when they were purchased by Ludwig Michael Reichle. He was a devout Lutheran and studied the German Bible regularly until his death. Ludwig's son, Leonhard Reichle kept the Bible in his farm home and considered it a family heirloom.

In 1933, the Reverend C. G. Riedel, a Lutheran pastor from Detroit, was staying in the Reichle home during a district conference of the Lutheran Church-Missouri Synod. Mr. Reichle showed Pastor Riedel the old German Bible Commentary which had meant so much to his father. Pastor Riedel immediately recognized the J. S. Bach signature on each volume. The astonished farmer allowed copies of the Bach signature to be sent to Germany for verification. When the books were authenticated by Hans Preus in Erlanger, Mr. Reichle gave the valuable volumes to the Library of Concordia Seminary, Saint Louis, Missouri in 1938.

The outbreak of World War II broke contacts with German scholars and the books were safely stored. In the postwar years, research on the Calov Bible volumes was renewed. Bach's comments in the margins of the books provide insights to theories concerning the composition of his various cantata series and to his general theological concepts as they relate to music.

In 1969, Christoph Trautmann wrote an extensive article in *Musik und Kirche*, vol. 39 no. 4 entitled, "J. S. Bach: New Light on His Faith." This article was translated into English by Hilton Oswald, editor of Concordia Publishing House and was published in the *Concordia Theological Monthly*, Vol. 42, no. 2 in 1971. From this article, and from a brochure published by Concordia Seminary Library, the following quotations are examples of Bach's handwritten marginal comments.

The beginning of I Chronicles 25 (erroneously identified in the Calov Bible as chapter 26) treats of the installation and selection (by lot) of the singers and instrumentalists for their office. Some of Bach's marginal notes and comments upon them are as follows:

"NB This chapter is the true foundation of all God-pleasing church music. The entry speaks to Bach's own feeling for his office as a church musician. He identified himself as a called and ordained servant of the church. Here also he found justification for instrumental music in the church service."

"At 1 Chronicles 29, next to verse 21, Bach noted: NB Splendid proof that, beside other arrangements of the service, music too was instituted by the Spirit of God through David. This can be seen as an additional fortification against attacks from any quarter or from struggles within."

"At 2 Chronicles 5:13, the notation reads: *NB Where there is devotional music, God is always at hand with His gracious presence.*"

"Many other notations are to be found, but these will suffice to show the potential which these volumes hold for anyone serious about research concerning Bach. Much insight can surely be gained into Bach's own theology and the influence of it on his music."

The Calov Bible volumes were exhibited at Concordia Seminary Library in 1961 and at other times. Bach's Bible was first exhibited in Germany at Heidelberg at the 47th German Bach Festival in 1969, *EX LIBRIS BACHIANIS*—"Eine Kantate Johann Sebastian Bach in Spriegel seiner Bibliothek." In October 1973, the books were exhibited at the Lutheran Church of the Holy Trinity, New York City, to inaugurate the sixth annual Bach cantata series held weekly at that church.

The Calov Bible volumes will be on loan for exhibition at a Festival of Worship, Music and the Arts at Wittenberg University, Springfield, Ohio, on February 15-17, 1974.

Book Review

The Worshipbook—Services and Hymns: Prepared by the Joint Committee on Worship for Cumberland Presbyterian Church, Presbyterian Church in the United States, and The United Presbyterian Church in the United States of America. The Westminster Press, Philadelphia.

Every time a new hymn book appears, there is mild rejoicing on one hand and considerable grumbling on the other. But this book should be cause for celebrations on two scores, (1) for the great advances made in the worship (liturgical) section, and (2) for the new hymns—both texts and tunes—which it contains.

According to the preface, a principal goal of the editors (Robert McAfee Brown for the Directory for Worship, David G. Buttrick for the service forms, and Robert Carwithen for the musical portions) is, through the use of contemporary English, to make worship come alive today. To

a very large degree they have succeeded and are to be congratulated, along with the many other distinguished theologians and church musicians who served on the committee. It is proclaimed as a *Presbyterian* book, but it has ecumenical overtones which should be a boon to other Protestant denominations, too. This monumental task results in a book that should serve many congregations well for many years.

The orders of worship, propers, lectionary and prayers occupy some 200 pages. But no psalter or responsive readings are provided; possibly because so much of the liturgy is "congregational."

The section called "Musical Responses" consists of settings by three eminent composers of the liturgical texts proposed in the worship forms. David N. Johnson, Joseph Goodman and Richard D. Wetzel have created unison settings to contemporary versions of basic liturgical material which is excellent for any type choir. Hopefully, this music will be useful to congregations as well.

Of the 373 hymns included, there are 367 texts and 266 tunes. Among these we counted 43 new texts and 35 new tunes—that is, material which did not appear in the 1933 Hymnal. Space does not permit a full commentary on these, but many (like “*St. Patrick*” and “*Adoro te devote*”) are not exactly newly created. However, some of the recent tunes (like “*Tokyo*” on the pentatonic scale) are destined to greatness.

In an effort to make it easier to find hymns, the first-line index has been eliminated by the arrangement of every text in alphabetical order. This will prove a blessing for some and the opposite for others; the first-line titles follow each other in perfect order, but the hymn groupings (such as those for Christmas) are scattered throughout the book. One other problem may or may not prove difficult in the use of the book by singers and players alike, and that is the fact that some 14 hymns which require more than one page are divided so that the first occupies a right-hand page and the second the left-hand page following, requiring a turn in the middle of each stanza.

The plates are all new, the printing clear and spacious, and the binding sturdy, which alone is cause for rejoicing.

—*Albert F. Robinson*

Obituaries

Walter Edwin Buszin

Dr. Walter Edwin Buszin, an important figure in church music for more than a half century, and long active as a member of the Hymn Society of America, died on July 2, 1973, in Omaha, Nebraska, where he held the post of music librarian in Boys Town. He was 73 years of age.

Dr. Buszin was born in Milwaukee, Wisconsin, and was educated in Lutheran schools of Milwaukee, and was graduated from Concordia College, Indiana, and Concordia Theological Seminary, St. Louis, Mo. Later he continued studies in music and theology at Columbia University, Union Theological Seminary, and Chicago University Divinity School.

His teaching career began at Concordia Theological Seminary, Springfield, Ill. in 1925, after which he served as professor at Bethany Lutheran College, Mankato, Minn. from 1933-39, at Concordia Teachers College, River Forest, Ill. from 1946-47, and at Concordia Seminary in St. Louis where he taught liturgics, hymnology, and church music until he became emeritus professor in 1966. He was honored by Valparaiso University in 1954 with a D.Mus. degree, by Concordia Seminary, Springfield in 1967 with the D.D. degree, and by Waterloo Lutheran University in 1967 with the D.D. degree. He was elected Fellow of the Hymn Society of America in 1962, appointed honorary member of the International Heinrich Schutz Society in 1965, and was the recipient of the first Canticum Novum Award of Wittenberg University in Springfield, Ohio in 1967.

Florence Emily Cain

Miss Florence Emily Cain, poet, social worker, and publicist, died in the Glendale (California) Memorial Hospital on September 13, 1973, at the age of 92. The daughter of a circuit rider of the Methodist Church, she was born in a parsonage in Cicero, Indiana, was educated in various Indiana schools, graduated at De Pauw University. For some years

she was an executive director of the Y.W.C.A.; then a collaborator with professional writers; and a public relations writer for John B. Stetson University, in De Land, Florida. During much of her life she wrote and published religious, social, and humorous verse. Two of her hymns were accepted and published by the Hymn Society of America. The first lines of these hymns are: "God of truth from everlasting" and "O God who made this wondrous world." Queried concerning her hobbies and interests during her retirement, she wrote: "Portrait painting, composing for the piano, writing light verse, programs of poetry reading, wandering in the desert, and watching baseball." She was active in the United Methodist Church of Glendale.

Frieda Wuerfel Westerman

Mrs. Frieda Wuerfel Westerman, wife of the Rev. W. Scott Westerman, of Chelsea, Michigan, died in that City on August 10, 1973, after an illness of several years. As the wife of a busy pastor in Ohio and Michigan, before their retirement, Mrs. Westerman was active in the work of their choirs and with the youth groups. Mr. Westerman is a member of the Executive Committee of the Hymn Society of America, was formerly chairman of its Chapter Organization Committee, and is a frequent contributor of hymnological articles to *The Hymn*.

Herbert C. Grieb

Herbert C. Grieb, noted composer

and organist, died in Crown Point, Maryland, on August 23, 1973, in his 75th year of age. He was born in Syracuse, N.Y. His compositions have appeared in both religious and musical magazines for more than half a century. He wrote cantatas that were first played by the Birmingham Symphony Orchestra, Episcopal and Hebrew service music, songs and hymns, and piano and organ music. Before his retirement in 1972, Mr. Grieb was organist of the Episcopal Church of the Advent, in Birmingham, Alabama, for 46 years, and had made his home in that city. One of his last prose writings was an article on how a music director should approach the problem of teaching new hymns to a choir and to a congregation—an article that appeared in *The Hymn* of July 1973. He had been a member of the Hymn Society of America for 22 years.

Rob Roy Peery

Dr. Rob Roy Peery, music director, music editor, composer, and one of the earliest members of the Hymn Society of America, died in Dayton, Ohio, on September 18, 1973, at the age of 73. Before retirement in 1965 he had been associate editor of the Lorenz Publishing Co., and previous to that of the Presser Music Co. of Philadelphia. A member of ASCAP and of the AGO, he compiled, composed and arranged several volumes of organ music and choral works. He collaborated with Dr. Harry Webb Farrington, author, in the composition of several hymns that are to be found in current hymnals.

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